The Role of Japanese Aesthetic Concepts in Environmental Conservation

—Focusing on the Philosophical Aesthetics which is accustomed in Japanese traditional arts or custom associated with the appreciation of nature such as '*Nihon Teien*', '*Cha no Yu*', '*Haiku*', and '*Bonsai*' —

Lé Lé Wynn
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Introduction

Like all organism, human beings rely on the natural environment for survival and well-being. But, unlike other living beings human needs not only physical nutrients, but mental supplement such as aesthetic feeling plays a vital role for his survival. Appreciation of beauty is one of the distinctive element that distinguishes humans from other creatures, that is, we like to live in beautiful places full of blooming flowers, green trees, singing birds as mental nutrients while we need fresh air and clean water with full of minerals as our physical nutrients.

The natural environment provide our aesthetic needs through its amazing beauty such as ranges of purple mountain, snowy peak, green forests and prairies, the far-reaching spaces of blue oceans and colourful seashells, flowing yellowish rivers, the twittering sounds of birds and beasts with their mates, colourful flowers in bloom, and so forth. In my view the beauty of nature has always stimulated awareness that we have to preserve our environment to preserve this beauty.

Today this beauty is rapidly vanishing; mega cities have replaced many beautiful landscapes and this has left human beings empty-hearted. It may be one of the causes in the rise of crime and violence in the inner cities of mega polices.

The phenomena of natural world have historically been the subject and object of aesthetics. When we use

the term 'natural' it has been conceptualized as the beautiful, pastoral, sublime, and picturesque. These aesthetic categories have historically functioned to frame and construct the natural world for us against a human, technologically determined environment. Environmental Aesthetics leads into questions and forms an analysis of our aesthetic relationship and judgments of the natural world as a methodology for setting up a better relationship that will promote environmental respect; not just preservation.[1]

Aldo Leopold is one of the leading environmentalists who were keenly aware of the crucial role of aesthetics in promoting the awareness environmental ethics. His 'land ethic' is profoundly interrelated with his view of land aesthetics. He claimed that it is necessary to transport the literary knowledge gained by such studies to empirical experience or perception in order to cultivate ecological literacy, it is insufficient merely through academic study of natural history and ecology.

In his ***A Sand County Almanac***, Leopold states that "Examine each question in terms of what is ethically *and esthetically* right. . . A thing is right when it tends to preserve the integrity, stability, *and beauty* of the biotic community, A thing is right when it tends to preserve the *integrity*, *stability*, and *beauty* of the biotic community,[2]"

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[1]http://unnatural.ucsc.edu/environmental_aesthetics/index.htm

[2]Aldo Leopold (1981). '*A Sand County Almanac*', ***The Land Ethic***. Oxford: Oxford University Press. p.262.

and he constantly gives emphasis to the crucial role of "perception" of the land or 'land aesthetics'.

It means that integrity, stability, and beauty are all necessary for preserving the natural environment. Of these, integrity and beauty are especially human concerns because nonhuman beings that live in the biotic community are not concerned with ethical or aesthetical value. Besides, it seems to suggest that both ethical and aesthetical considerations are crucial for the environmental conservation.

At this point, Immanuel Kant, a philosopher who gave great contribution to the fundamental ideas of environmental aesthetics, in his ***Critique of Judgment***, stated that beautiful items in nature such as flowers, birds, and seashells provide a source of disinterested pleasure because their significant form alone can lead us to pleasurable imagination and understanding. "Beauty is a symbol of Morality," and "The enjoyment of nature is the mark of a good soul" are key sayings of Kant. For him, the shared enjoyment of a sunset or a beach shows there is harmony between us all, and the world. In this respect, judgments of pure beauty, being selfless, initiate one into the moral point of view.[3]

In fact, it can be said that Kant's idea of aesthetic appreciation toward nature is a primary conceptional source of 'non-cognitive theory' of environmental aesthetics which places imagination rather than

[3]Barry Hartley Slater. '**Aesthetics**', ***The Internet Encyclopedia of Philosophy***. http://www.iep.utm.edu (2006)

knowledge at the center of aesthetic experience. In aesthetic study of environment, there are two main streams such as 'cognitive theory' and 'non-cognitive theory'. These two trends reflect the role of knowledge in theories of the aesthetic appreciation of the environment. Some scholars who accept cognitive theory argue that ecology, geology, and other natural sciences structure and guide "appropriate" aesthetic reactions kinds of ideas in environmental aesthetics. Contrary to it, some scholars who accept non-cognitive theory emphasize common features of the aesthetic response to the environment: for example, multisensory engagement, imagination, and emotion.

Additionally, in eastern traditions, the several philosophical contributions for cultivating the human awareness of natural environment can be found. In Indian traditions, the sanctity of life, duties to animals and birds, and flora in Hindu tradition, Law of *Kamma*, the Four Cardinal Values, Sharing Merit, Middle way (*Majjimapadipaddā*), and *Jātaka* Stories in Buddhist tradition are considered as the traditional guidance for the people to live together with natural environment harmoniously. In Chinese traditions, ethical and aesthetical views of nature can be found in the practice of calligraphy, landscape painting, and poetry of Taoism. Especially, the Taoist conceptions of nature have been great impact on the Japanese culture since ancient times and it can be found in the Japanese Landscape Gardens, Way of Tea, Bonsai, Ikebana, and Haiku Poems.

On the topic of environmental aesthetics, the idea promoted by Saitō Yuriko is noteworthy. Emily Brady, a significant scholar in this field, gave comment on Saitō's idea of it. Brady said that Saitō's work lies somewhere between both theories of 'cognitivism' and 'non-cognitivism' in environmental aesthetics. In order to construct her theory, Saitō supports the role of science but challenges its centrality, arguing for a crucial role of appreciative frameworks, including other forms of knowledge such as folklore or myths in which traditional aesthetic or moral values are accumulated. On her account aesthetic appreciation can be enriched by a range of sources, but it must begin and end with the sensuous surface of aesthetic objects and environments. Saitō emphasizes the importance of valuing a range of environments, from the beautiful to the "unscenic" to the everyday.[4]In fact, Saitō's ideas are drawn from Japanese aesthetics, which values such qualities as imperfection, incompleteness, impermanence, transience, change, and the effects of weathering. In this sense, it is clear that Saitō's inclination to appreciation of nature as nature itself reflects the Eastern sense of aesthetic appreciation toward nature.

[4]Emily Brady. (2009). "Environmental Aesthetics**."** ***Encyclopedia of Environmental Ethics and Philosophy***. (edt. By J. Callicott and Robert Frodeman).Vol. 1. Detroit: Macmillan Reference USA.pp.317-318.

Nevertheless, it is clear that the role of aesthetic appreciation of Nature is crucial for awakening the human's conscience with regard to ethical responsibility to the natural environment. In this sense, environmental aesthetics stresses its interest in the potentialities of artistic representations which can stimulate aesthetic appreciation which will lead to realization of the ethical obligations of human being towards nature. In fact, it is an undeniable fact that the power of aesthetic stimulation of the perceptual faculties of humans is more effective than the power of ethical guidelines to their conceptual awareness of them.

When we consider about the role of philosophical studies in contribution to environmental conservation and sustainable development of today's world, 'ethics' and 'aesthetics', the two areas of philosophical study play in the significant role like other areas of environmental study such as ecological, geographical, geological, biological, and so forth. In fact, the former can lead the people who are lack of knowledge in more practical sense rather than the latter because of its power to make connection with mental faculty of the people directly by which their emotional instinct of nature can be evoked.

The power of aesthetic stimulation of the perceptual faculties of human beings is as important as the power of endowing with ethical guidelines for human awareness that they are responsible to preserve the natural environmental for sustaining peaceful or harmonious co-existence of human beings with

nature.However, if it is made the comparison between 'moral suggestion' and 'emotional stimulation', the latter is more effective to convey the message than the former because of its functions of direct communication to perceptual faculties of the people.

In the Japanese thought which pays special intention on the relationship between 'nature' and 'human culture', the Watsuji Tetsurō's philosophical conception of *fūdo*[5]can be considered as a significant one. Watsuji's assertion of the spatial nature of human existence which is intimately interrelated with natural as well as social environments is considered as a very important suggestion for our ongoing movements of environmental conservation.

As mentioned in the title of this work, the main objective is to explore **the role of Japanese aesthetic concepts in environmental conservation** of today's world. In fact, the most two influential impacts that urged me to make decision for doing this research work are the concept of 'climate' (*fūdo*) in Watsuji Tetsurō's cultural

[5]Watsuji Tetsurō (1889–1960) was one of the philosophers in Japan during the twentieth century who brought Japanese philosophy to the attention of the world. The influence and tone of his work clearly shows him to be a like-minded thinker. In his philosophical concept ***fūdo*** (Climate) is considered to the entire interconnected network of influences that together create an entire people's attitudes and values. For him, one's environment was central in shaping persons and cultures.

theory and the conception of ‘everyday aesthetics’ in Saitō Yuriko’s environmental philosophy.

It is specifically focused on Japanese traditional arts or custom associated with the appreciation of nature such as ‘Japanese Garden’, ‘Cha no Yu’, ‘Haiku’, and ‘Bonsai’ from the standpoint of the Philosophical Aesthetics. In relation to our nowadays’ environmental issues, it is very noteworthy fact that there is in needs of illuminating the crucial role of aesthetic appreciation of nature is indispensable factor for awakening the human conscience with regard to ethical responsibility to the natural environment. In this respect, it can be considered that the aesthetic concepts closely related to Japanese traditional culture which place a special emphasis on nature appreciation may be one of the effective encouragements to evoke our nature appreciation spirit.

In order to explore the role of Japanese aesthetics in environmental conservation and sustainable development by means of its significant conception ‘nature appreciation’ and ‘aesthetics in everyday life’, there are five chapters to support for achieving the aim of this work. In the first chapter, it is clarified the conception of ‘environmental aesthetics’ with its function in environmental conservation and sustainable development of today’s world. And then, one of the key concepts, ‘climate’ (*fūdo*) in Watsuji Tetsuro’s cultural theory is reconsidered as a theoretical ground of the main objective in the second chapter. In the third chapter, the conception of ‘everyday aesthetics’ claimed by Saitō

Yuriko is reconsidered as another theoretical groundwork which is mainly able to support the achievement of the aim of the research. One of the key ideas, the nature appreciation thoughts in Japanese tradition, is highlighted in the fourth chapter. In the last chapter, the main objective of the research, the role of Japanese Aesthetic Concepts in environmental conservation and sustainable development, is clarified.

I. The Role of Environmental Aesthetics in Environmental Conservation and Sustainable Development

Aesthetics is a sub-field of philosophy that is of special concern to our appreciation of things as they affect our senses in a pleasing way. Traditionally, it focuses primarily on the fine arts and the works of art are usually designed to please the senses of beholders. Nevertheless, aesthetic appreciation in human beings is not only kept a tight rein on art objects, but instinctively extended toward the natural world at large. Moreover, the aesthetic appreciation of human beings reaches beyond the beauty of nature to our everyday life. In this respect, there are two kinds of 'environment' of which aesthetic appreciation of human beings concern such as 'natural environment' and 'environment encompasses our surroundings'.

For that reason, studying aesthetics since in late twentieth century might be divided into two broad area of interest such as 'philosophy of art' in traditional approach and 'the investigation of aesthetic experience' more generally, including experience of the natural world. The former usually be of special concern to theoretical questions about the nature of art itself such as how to make a distinction between works of art and other artifacts, what are the special qualities of individual art forms, and what values art embodies. The latter put emphasis on the 'aesthetic experience' go beyond the

experience of mere appreciating art works and scrutinize human responses to more universal conception of beauty and other aesthetic qualities wherever they are manifested such as ‘environmental aesthetics’ is most significant.

Environmental aesthetics is a relatively new subfield of philosophical aesthetics. It arose within the analytic tradition was largely concerned with philosophy of art in the late part of the twentieth century. Environmental aesthetics originated as a reaction to this emphasis, pursuing instead the investigation of the aesthetic appreciation of natural environments. Since its early stages, the scope of environmental aesthetics has broadened to include not simply natural environments but also human and human influenced ones. At the same time, the discipline has also come to include the examination of that which falls within such environments, giving rise to what is called the ‘aesthetics of everyday life’ so called ‘everyday aesthetics’.

This area involves the aesthetics of not only more common objects and environments, but also a range of everyday activities. Thus, early in the twenty first century, environmental aesthetics embraces the study of the aesthetic significance of almost everything other than art.

In this respect, the term ‘environmental aesthetics’ is associated with a variety of disparate sorts of cases such as aesthetic appreciation of natural environments, of works of art situated in nature, of works of art. For example, landscape paintings that are representation

about nature, and other works of art that take nature as their medium such as creative arrangement of gardening. It can be considered as a special category that seems to bestride between ’culture’ and ‘nature’. Nevertheless, the philosophical challenge is the same in each case that are to determine the proper object and mode of appreciation.

While these issues have not been definitively decided in the case of art appreciation, it remains helpful to use that example as a counterpoint against which an account of environmental appreciation can be constructed.

The discipline of Environmental Aesthetics proposes a philosophical and phenomenological analysis of human relationships to environments be they man-made or natural. Theorists have used this analytical structure to examine specifically human relationships to the natural environment and to create an appropriate way for environmental preservation and engagement. Through the process of mindful, aesthetic interaction with the natural world, individuals, societies, and cultures can make available the environmental awareness away from ego-centric attitudes of human beings. By means of it, a participatory ethical relationship to the natural world can be available.

Nature and the natural environment have traditionally been the subject and object of aesthetics. The term ‘natural’ has ordinarily been conceptualized as the beautiful, idyllic, sublime, and scenic. These aesthetic

concepts have functioned to attach and construct the natural world for human beings against technologically determined environment. For that reason, environmental aesthetics poses questions and forms an analysis of aesthetic relationship and judgments of human beings towards the natural world as a methodology for coming to a better relationship that will promote 'environmental respect'; not just preservation. In addition, it attempts to situate human beings within the natural world in contrast to situating them above and against it.

However, the scope of environmental aesthetics is wider than that traditional conceptualization of nature orientation perspective by means of the new approach of aesthetic studies as 'aesthetic experience' in 21st century. Hence, 'aesthetic engagement' between human beings and their social environments is also noteworthy idea in the studies of environmental aesthetics. Moreover, it is significantly interrelated with the crucial role of aesthetics in undertaking the environmental conservation and sustainable development.

The idea of 'aesthetic engagement' involves an active experience to both natural and artificial (imitation of natural) environments. With the intention that the aesthetic experience of both environments increases the value of these environments and provides an opportunity to talk about it and about oneself at the same time. By simultaneously enhancing the self and the environment or a particular aspect of it, aesthetic engagement constitutes recognition of oneself in the environment.

Aesthetics has generally been understood in relation to art and art history, but it has now been allowed to run free from this traditional framework of interpretation because of the needs of nowadays' new patterns of humans' societies. Today's worldwide urbanization has profoundly transformed humans' relations with their 'natural' and 'fabricated' environments. The latter is often considered as an entirely artificial setting, but the presence of ecological dynamics shows that it remains a living environment for many species. Experiencing the city, in fact, bears out to a natural dimension that contributes to a renewed appreciation of the urban life setting. The numerous mobilizations in support of nature in the city are accompanied by an appropriation of the urban environment that has been encouraged by the awareness of overall ecological issues. The fact that urbanites are expressing a desire to reconnect with nature in the city is in keeping with the elimination of the subject-object dichotomy.[6]

On the topic of aesthetic engagement to the two categories of environment such as 'natural' and 'social' or 'manmade', the new conception of 'everyday aesthetics' and 'artification' introduced by Yuriko Saitō is most significant in today's studies of environmental aesthetics. Everyday Aesthetics is a recent subfield of philosophical

[6]Nathalie Blanc (trans. Miriam Rosen).***Aesthetic Engagement in the City***.http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=683

aesthetics focusing on everyday events, settings and activities in which the faculty of sensibility is saliently at stake.

Saitō claimed that 'everyday aesthetics' aims to illuminate the rich aesthetic dimensions of our lives that have been neglected in the modern art-centered aesthetic discourse. And, another discourse, 'artification' which is a new concept and practice, encourages us to experience various aspects of our lives normally not associated with art or aesthetics, such as business, education, and medical practice, from an artistic viewpoint.

Both discourses are helpful in sharpening our aesthetic sensibility and enriching our aesthetic life. However, precisely because the aesthetic dimension of our lives exerts a considerable power in shaping our lives and the world, we need to cultivate aesthetic literacy and a vigilant attitude toward the use of this power.[7]

One of the philosophical supports to aesthetics as everyday concerns of today's societies is John Dewey's view on art as experience. His work ***Art as Experience*** (1934) is regarded by many as one of the most important contributions to this area in the 20th century. He claimed that the business of aesthetics is to restore the continuity between the refined experiences that are works of art and the experiences of everyday life. Hence, human being should turn away from mere appreciating the artistic

[7] Saito Yuriko. (2012). "Everyday Aesthetics and Artification", ***Contemporary Aesthetics***, Special Volume, Issue 4.

products in museums or galleries as aesthetic objects to ordinary experience. As an illustrative example, he raised that in order to understand the Parthenon, which is widely believed to be a great work of art; one must turn to cultural context of Athens and the lives of the citizens who were expressing their civic religion through its creation. Dewey then argues that we must begin with the aesthetic "in the raw" in order to understand the aesthetic "refined." To do this we must turn to the events and scenes that interest the man-in-the-street such as the sounds and sights of rushing fire-engines, the grace of a baseball player, and the satisfactions of a housewife. Emotions are not merely in the mind. That is because of the live animal confronts a nature which already has emotional qualities.[8]

Dewey explored aesthetics from the subjects' everyday experience rather than from objects' status as artworks and museum collections. This turn would allow overcoming object-centric approaches to aesthetics that hindered any consideration of the aesthetic beyond artistic and beautiful things justifiable by intrinsic qualities categorized as aesthetic.

From this perspective, the focal point of aesthetics was turned to the wider sphere of 'aesthetic object' which is not only as works of art, all things in natural environment as well as social environment can be

[8] "Dewey's Aesthetics". ***Stanford Encyclopedia of Philosophy***, Summer 2012 Edition. http://stanford.library.usyd.edu.au/archives/sum2012/ entries/dewey-aesthetics/

appreciated by sensual experience are included in it. For that reason, the role of aesthetics became to be more significant not only in philosophy of art, but in the field of environmental studies such as ‘environmental aesthetics’.

To sum up, there are at least two or more important philosophical influences in the development of the newest sub-field of environmental philosophy such as ‘environmental aesthetics’. Here, the two significant ideas can be raised that is the influence of Kant’s aesthetics of nature and the influence of Dewey’s aesthetics of everyday. The former is the old idea of the eighteenth century philosophical aesthetics and considered as one of the foundation stone of ‘environmental aesthetics’. The latter is promoted in the twentieth century which redefines the meaning and scope of philosophical aesthetics which turn its scope into ‘everyday experience’ from the traditional beliefs that appreciation of art objects merely enable in the museums, the galleries, and theatres. Both ideas are important because appreciation of nature is always interrelated with the everyday lives of human societies. One can easily to see that microcosm of natural sceneries are introduced into the modern urban planning of megacities such as public gardens, green-growth roofs of modern buildings, and so forth. It is the evidence that the beauty of nature which maybe ‘in nature’ or ‘from nature’ is one of the primary needs of human beings like they need food, clothes, and shelter for their physical needs yet it especially can fulfill the mental needs.

Nevertheless, it is not deniable fact that human beings have to follow the moral responsibilities towards natural environment in order to conserve the natural environment and sustaining its development. It primarily concerns with 'environmental ethics'. However, ethics alone cannot bring to mind effectively the awareness of their responsibilities towards nature because of its function is mainly concerned with suggestion of moral responsibilities or duties of human beings. On the contrary, aesthetics can definitely fulfill this need by means of its effectiveness to stimulate or convince humans' emotions and to convey the emotions from one to others. Thus, environmental aesthetics is also necessary to enhance the plans of environmental conservation and sustainable development like that of ethical concerns. Hence, it can be said that environmental aesthetics plays in significant role of environmental conservation and sustainable development.

II. Reconsideration of the Concept of "Climate" (*Fūdo*) in Watsuji Tetsurō's Cultural Theory

That the environment around us has a significant impact on the lives we are able to live ought to go without saying, but too often Western philosophers have neglected the importance of the environment to our self-comprehension within history.

Watsuji Tetsurō (1889–1960) incredibly emphasized his ethical conceptions on that need between human beings and their environments such as natural as well as social. Especially his concept of *fūdo* is most significant role in this topic. In Sino-Japanese tradition, it originally means 'wind and earth' that is '*fū*' means 'wind or airstream' and '*do*' means 'earth or land'. From the combination of these two words, *fūdo* is defined as the 'milieu' or 'climate'. However, for him, *fūdo* is seen not merely as a collection of natural features of a given land, but also as the metaphor of 'subjectivity', or 'who I am'. In addition, this self-discovery or self-consciousness of one's own existence through *fūdo* is never 'private or individual' but 'collective or communal'.

However, Leopold's "land ethic" is comparable one_a noteworthy exception in western tradition_to Watsuji's 'ethics of climate'. As one of the leading figures of the current wave of environmental ethicists and deep ecologists, Leopold brought attention to the core constitution of the human being in an especially

outstanding way of environmental ethics. In ***Sand County Almanac***, he argues:

> That man is, in fact, only a member of his biotic community is shown by an ecological interpretation of history. Many historical events, hitherto explained solely in terms of human enterprise, were actually biotic interactions between people and land. The characteristics of the land determined the facts quite as potently as the characteristics of the men who lived on it[9].

For him, the natural environment with which it has co-evolved. Leopold sees ethics as a matter of finding an accommodation between the group and individual that does justice to the authentic character of each. Leopold also takes the core insight and "simply enlarges the boundaries of the community to include soils, waters, plants, and animals, or collectively: the land"[10]

In the ethical perspective of Watsuji Tetsurō, it might be said that because someone's existence as a human being requires the existence of other human beings, it is only right for someone to give deference to prerogatives of the community in certain situations and vice versa for the community to defer to the individual.

In his ethics of environment Watsuji does clearly assume that because everybody lacks substantial existence as human beings (that is, humans are not

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[9]Aldo Leopold. (1964). ***A Sand County Almanac, and Sketches Here and There***.7th printing. Oxford: Oxford University Press. p.205.
[10]Ibid., p.204.

independent beings but dependently co-arising), they are radically dependent on the environment around them for their construction as subjects. He attempts to explain this environmental construction of the spatiality of the subject in greater detail in his book ***Fūdo***[11]. In Japanese, the word *fūdo* can nearly to be translated as "milieu" or "climate" and is written with the characters ‘wind or style’ (風, meaning the human factors of a place) and ‘soil or’ (土, meaning the natural factors of a place). Hence, the meaning of it can generally be defined in two senses by means of its usage in Japanese culture as,

1. Regional forms of weather, soil, topography, and so on.
2. The spiritual environment as it affects the makeup of human cultures.

In view of that, Watsuji’s conception of *fūdo* transcends in view of a natural environment as what surrounds us. Although biological, physical and geographical features exert forces on human living, but the human beings in turn transform the environment[12]. For Watsuji, if human and nature are treated as two separate entities, it will be failed to see a more fundamental bond between man and climatic phenomena.

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[11]This book, ***Fūdo***, was translated by Geoffrey Bownas as the title of ***A Climate*: *A Philosophical Study***.

[12]Watsuji Tetsurō (trans. Geeoffrey Bownas. (1961). ***A Climate*: *A Philosophical Study***. Tokyo: Ministry of Education Printing Bureau. pp. 4-8.

For Watsuji, *fūdo* seeks to overcome the boundary between human and nature, or this dichotomous framework with the *a priori* intertwined status between nature and human. One of the characteristics of *fūdo* as an interrelating conception is considered as that *fūdo* indicates concrete phenomena in daily life. For example, a physical movement of 'air' is never apprehended as a scientific fact in his philosophy. Rather, the movement appears as a 'wind' in spring that "scatters the cherry blossoms"[13]. What is more significant is the fact that this wind penetrates the human heart. Someone is found one's feeling or emotion oneself "gladdened or pained in a wind that scatters the cherry blossoms"[14]. It is the evidence of what takes place at the outside world is intertwined with the status of the human heart.

On the topic of the wind in spring how to intertwine with the emotion of human beings, Jin Baek's consideration is noteworthy for understanding Watsuji's conception. According to Jin,

> In apprehending at what level *fūdo* is operating, we can accordingly establish a tiered system from the concrete, where a climatic quality is intertwined with the human heart, to the abstract, where the climatic quality is treated as a physical quality indifferent to the human heart: from "a spring wind scattering the cherry blossoms to define the human heart gladdened or pained" to "a spring wind

[13]Watsuji Tetsurō. (1961). ***A Climate*: *A Philosophical Study***. pp. 4-8.
[14] Ibid.,

scattering the cherry blossoms", then to "a spring wind", then to "a wind", and then finally to a "movement of air" (Chart 1).[15]

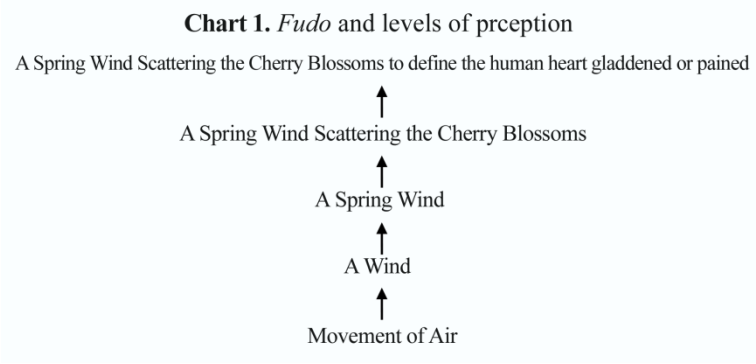
Chart 1. Fudo and levels of prception
A Spring Wind Scattering the Cherry Blossoms to define the human heart gladdened or pained
A Spring Wind Scattering the Cherry Blossoms
A Spring Wind
A Wind
Movement of Air

Jin Baek. (2013)[16]

From Watsuji's notion of *fūdo*, climatic quality and human heart of emotion are closely interrelated with each other. In other words, natural environment including climate have great impact on human emotion. In this context, physical or sensational perceptions stimulated by climate or other natural phenomenon ordinarily interconnected with human emotion or conceptional understanding.

In this respect, Watsuji's conception of *fūdo* is also remarkable contribution to the aesthetic standpoint of environmental conservation in current time even though he seemed to focus on that of ethical dimension at that

[15] Jin Baek. (2013). *"Fudo*: An East Asian Notion of Climate and Sustainability". ***Buildings***. 2013,*3*,588-597;doi:10.3390/buildings 3030588. ISSN 2075-5309**.**www.mdpi.com/journal/buildings/

[16] Ibid.,

time. Especially, it can be considered as one of the foremost philosophical concepts that claimed aesthetics as an intertwining things of everyday life, not only as works of art in museums, galleries, and theatres. In other words, in apprehending aesthetic engagement to environments more prefer than being 'subject' of nature or everyday things rather than being 'object' of mere art works in museums. To sum up, it can be said that Watsuji's concept of *fūdo* can support as a way of building bridges between the gap between mental faculty and physical faculty of human being by means of sensational awareness.

II. Reconsideration of the Conception of "Everyday Aesthetics"

Everyday aesthetics has been dedicated since then to the clarification of fine arts, beauty and taste only marginally referring to the aesthetics in design, crafts, urban environments and social practice until the emergence of everyday aesthetics during the later part of twentieth century.

In the history of Western aesthetics, beginning with the nineteenth century, the aesthetic discourse has become increasingly focused on the fine arts. But the prominence of the aesthetic attitude theory in modern aesthetics, according to which there is virtually no limit to what can become a source of aesthetic experience, have been progressed too. The tendency to assert aesthetics as the philosophy of art became widespread in twentieth century aesthetics, particularly within the Anglo-American tradition.

During the latter half of the twentieth century, this quite limited account of aesthetics began to be changed its scope with a renewed interest in nature and environment, followed by the exploration of popular arts. 'Everyday aesthetics' continues this trajectory of widening scope by including objects, events, and activities that constitute people's daily life.

Furthermore, although not formulated as aesthetic theories, many cultural traditions outside the Western sphere are concerned with the aesthetics of

daily life. Especially in eastern traditions, such as Japanese and Chinese, with distinctive art-making practices of paintings, literature, theater, cultural activities, and the like, aesthetic practices permeate people's daily life. In these cultural traditions, there may not be a need for an aesthetics discourse specifically devoted to everyday life.

Everyday aesthetics also seeks to liberate aesthetic inquiry from focusing on beauty that is a characteristic of modern Western aesthetics. It includes within its scope those qualities that pervade everyday experience, such as pretty, cute, messy, gaudy, tasteful, dirty, lively, monotonous, to name only a few. These items and qualities are characterized by their pervasive presence in the daily life of people, regardless of their occupation, lifestyle, economic status, social class, cultural background, and familiarity with art.

Everyday aesthetics casts a wide net for capturing these diverse dimensions of our aesthetic life. It is noteworthy that in academic discourses outside of philosophical aesthetics, 'aesthetics' is often regarded in the classificatory sense, such as the aesthetics of manners, which includes both polite and rude behaviors, and the aesthetics of politics which, among other things, refers to the social and political construction of what counts as the sensible.[17]

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[17] "Aesthetics of the Everyday". ***Stanford Encyclopedia of Philosophy***. (First published, Sep 30, 2015).https://plato.stanford.edu/ entries/ aesthetics of everyday/

In fact, cultivation of aesthetic sensibility and practice of aesthetic skills can contribute to facilitating respectful, thoughtful, and humane social interactions. The relationship between the aesthetic and the ethical has been one of the contested issues in the mainstream aesthetics discourse regarding art. However, it cannot deny that the ethical implications of art do not have a direct bearing on changing the world. They may affect the audience's perception, attitude, and worldview, which may lead them toward a certain action, but the impact is indirect. Ethics mainly base on rationality of the people through the understanding of their moral responsibility or duty.

However, the aesthetic impact of everyday affairs often leads to direct consequences that change the state of the world. Aesthetics typically associated with the direct inspiration the people because of its persuasive capability in communicating emotion and message of the creator. Hence, aesthetics can be considered as more effective to awaken the awareness of people than ethics because of its power of introducing one's idea into mental faculty of the others. Contrary to ethics, aesthetics mainly base on emotion through sensational experience of the people.

Regardless of how the relationship between the aesthetic and the ethical is conceived, there is no denying that the power of the aesthetic is considerable. Thus, one important mission of everyday aesthetics is stimulating the public awareness or educating the public. Its role is to

cultivate aesthetic literacy and sensibility so that the power of the aesthetic can be utilized toward bettering quality of life and the state of the world. The cumulative and collective effects of these judgments and actions led by aesthetics can direct the society to be more civil and humane and the world to be more sustainable, or lead them away from these ideals. Given this power of everyday aesthetics, despite various debates and disagreements outlined above, aesthetics discourse can no longer exclude a large swath of our everyday life from the scope of its inquiry.[18]

Hence, it is also necessary to pay attention the role or function of aesthetics in resolving environmental issues in comparison with that of ethics. According to Emily Brady,

> Aesthetic value and ethical value frequently overlap, intertwine, harmonise and conflict in human experience. I have shown that aesthetic value and experience have some recognisable role in shaping our moral attitudes toward the environment, if not always a positive one. Although not all intimate relationships are caring ones, it is worth encouraging direct experiences of nature, aesthetic and otherwise, in an effort to develop feelings of care toward environments, even if this just means making the effort to get past prejudices and ignorance. This is presumably an underlying assumption of

[18]"Aesthetics of the Everyday". ***Stanford Encyclopedia of Philosophy***.

environmental education[19].

It also means that aesthetic value and experience also play a crucial role in educating public or awakening human awareness toward their environments such as natural or social though Emily only focused on that of nature. And thus, everyday aesthetics which of social environment or everyday experience of the people is also noteworthy conception in considering environmental conservation.

When we make the discussion about everyday aesthetics there is in needs of taking into account the significant perspective of Saitō Yuriko who is a leading figure in this field. She did a great attempt for promoting her view in the ***Every Aesthetics*** (2007). She claimed that "I will illustrate how everyday aesthetic tastes and attitudes often do lead to consequences which go beyond simply being preoccupied with and fussing with the surface, and that they affect not only our daily life but also the state of the society and the world"[20] in it. And some of Saitō's attempts to illustrate the significance of everyday aesthetics in today's societies as follow,

> In today's style-conscious consumer society, aesthetic considerations often influence our purchasing decisions. … Hence, "style" becomes

[19] Emily Brady. (2006). "*Aesthetics in Practice: Valuing the Natural World*", ***Environmental Values 15***. Cambridgeshire: The White Horse Press. p.282.

[20] Saito Yuriko. (2013). ***Everyday Aesthetics*** (reprinted). Oxford: Oxford University Press. p.55.

> the crucial factor determining the commercial success of a product. The concern for "style" extends not only to the goods themselves but also the way in which goods are marketed, ranging from their advertisement to the environment in which they are placed, defined by specific lighting, display strategy, color scheme, overall ambience, and even the appearance of the salespeople. This preoccupation with appearance and style extends to the perception of political candidates, such as their hairdo, attire, and gesture, in addition to their qualifications, leadership ability, political platform, and party affiliation[21].

Accordingly, it is obvious that the scope of aesthetics in today became to be emancipated compare to that of traditional scope since its utility in the lives of people commonly.

And she maintains that the role of aesthetics is also important in solving several social or environmental problems compare to that of ethical implications especially in environmental conservation and sustainable development. She argued that,

> Environmental ethics, a relatively new but by now firmly established discipline, today examines a wide range of issues: anthropocentrism, the tragedy of the commons mentality, environmental racism, modern Western scientific attitude, rights of

[21]Ibid., p.56.

> non-humans and future generations, to mention only a few. In discussing these issues, reference to aesthetics is typically made with respect to the aesthetic value of nature as pristine and wild, which is then cited as one of the reasons for its protection. … … This dominance of wilderness aesthetics in environmental discourse consequently eclipses the equally, or even more, crucial significance of our aesthetic reactions to our backyard as well as to everyday objects and activities, which generally do not provide memorable experiences or occasions for reflection. We thus tend to overlook their unexpectedly significant role in affecting, and sometimes determining, our ecological awareness, attitude, and ultimately actions, thus literally transforming the world[22].

In the Saitō's opinion of the wilderness aesthetics it can be found that everyday aesthetics in our daily life is primarily interrelated with our awareness of ecological worldview. But it is necessary to recognize the crucial role of aesthetics in order to stimulate human awareness to their moral responsibility towards nature. Because, some practical functions of aesthetics can do more effectively than that of ethical implications in educating public for moral awareness. Saitō said that,

> Without such an aesthetic attraction and emotional attachment, cultivating a respectful attitude toward the land would be, if not

[22]Ibid., p.57.

> *theoretically* impossible, a hard-sell *psychologically* and *pragmatically*[23].

In fact, to promote the public awareness of environmental conservation and sustainable development, the role of aesthetics in everyday life of the people is crucial because of its utilities of stimulating their emotional attachment psychologically or pragmatically. Saito also claimed that "The power of the aesthetic to influence, and sometimes determine, our attitudes and actions has actually been recognized and utilized throughout history and among different cultural traditions"[24].

Nevertheless, Aesthetic value is a serious rather than trivial environmental value and ought not to be overlooked in considering environmental conservation even though it is considered less important, even trivial, compared to other more serious environmental values such as ethical or scientific values. Aesthetic value can be found its way into human practice in a pragmatic sense that is a reason why it should be placed a crucial role in environmentalism of today's studies. In other words, through a critical understanding of aesthetic value in our everyday experience it can be found the better way to grasp why it deserves serious dealing in policy debates of environmental issues.

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[23]Ibid., p.71.
[24]Ibid., p.55.

IV. Nature Appreciation Thoughts in Japanese Tradition

When we consider about the core difference between the primary conception of aesthetics in the East and the West, it can be found that the concept of aesthetics in Eastern traditions are intimately related with their ‘nature appreciation thought’ whereas that of Western traditions mostly emphasized on the fine art or philosophical analyzing of creative art.

Especially, the nature appreciation spirit of Japanese tradition is mostly reflected in their culture such as painting, poem, music, architecture, and so forth. One of the important reasons is associated with their religious beliefs such as Shinto, the indigenous religion, and Buddhism, the exotic religion.

Shinto is considered to be at the origin of Japanese culture. It emphasizes on the wholeness of nature and firmly accepts that moral virtue is interconnected with the awareness of nature. Thus, Japanese ordinarily celebrates the landscape and it sets the tone for Japanese aesthetics.

On the other hand, most Japanese aesthetic ideals are influenced by Buddhism to a great extent. According to Buddhist thought, all things are considered as either evolving from or dissolving into ‘nothingness’. This "nothingness" does not mean ‘empty space’. It is rather a space of potentiality. For Instance, There are no permanent waves of the sea. There are only a wave arising from it and returning to it. No point can be

represented as completeness of a wave, even at its peak. It means that nature is a dynamic whole that is to be admired and appreciated. Hence, the concept of 'impermanence', everlasting process of nature, is also the important one in considering Japanese arts and aesthetics. This appreciation of nature has been deep-seated in the philosophical foundation of Japanese aesthetics, arts, and other cultural elements.

For example, the aesthetic awareness of four seasons such as *Haru* (Spring), *Natsu* (Summer), *Aki* (Autumn), and *Fuyu* (Winter) are found in Japanese culture not only as aesthetic objects but also as a part of their everyday life. Especially, the two festivals of Spring and Winter such as *Hanami* (The flower-viewing) and *Momijigari* (Viewing autumn tinted leaves) are most favourite seasonal events of which reflects their nature appreciation spirit as the aesthetic concept of 'impermanence'. Obviously, the practice of indigenous Shintō and Buddhist philosophical concepts are syncretized in these intangible cultural heritages of Japan.

The Japanese spirit of the appreciation of nature can be found the several facets of Japanese culture such as '*Nihon Teien*' (日本庭園), '*Cha no Yu*' (茶の湯), '*Haiku*' (俳句), '*Bonsai*' (盆栽), '*sansuiga*' (山水画), '*ikebana*' (生け花) and so forth. In this research, '*Nihon Teien*', '*Cha no Yu*', '*Haiku*', and '*Bonsai*' are selected as illustrative examples of discussing main theme of the research.

(i) Japanese Gardens or '*Nihon Teien*'（日本庭園）

'Nihon Teien' is traditional Japanese garden that create miniature idealized landscapes, often in a highly abstract and stylized way. It is general to landscape the garden which enables you to appreciate all four seasons in Japan by harnessing a centered pond, undulating land, garden rock and vegetation. It was traditionally made in temples, famous large compounds, but nowadays it is also made in Japanese modern big house of wealthy persons, company workplaces and hotels.

Japanese gardens are unique in their techniques of design and control. Using plants, rocks, wood and water in unique ways, Japan has gradually defined its own method of landscaping and is renowned around the world for it. What is unique about the Japanese gardens are the control of nature and miniaturization of landscapes.

Nevertheless, it can be undeniable fact that the Japanese gardens have their roots in the influences of the Chinese gardens[25] since ancient times. But it has been gradually transformed by the Japanese garden designers and they began to develop their own aesthetics, based on Japanese materials and Japanese culture under the influence of indigenous Shintō practice and Buddhist thoughts. By the Edo period, the Japanese garden had its

[25]Garrett Eckbo & Derek Plint Clifford. (last updated: 11-11-2011). "Garden and landscape design". ***Encyclopædia Britannica***. https://global.britannica.com/art/garden-and-landscape-design

own distinct appearance with the great impact of Zen Buddhist thoughts.

In actual fact, the idea of these unique eastern style gardens began during the Asuka period (飛鳥時代 Asuka jidai, 538–710). Japanese merchants witnessed the gardens that were being built in China, and brought many of the Chinese gardening techniques and styles back to Japan.

Legendry Impact of Chinese Thoughts

Japanese gardens were also strongly influenced by the Chinese philosophy of Daoism and Amida Buddhism, imported from China in or around 552 AD. As the mythical root, Daoist legends spoke of five mountainous islands inhabited by the Eight Immortals, who lived in perfect harmony with nature. Each Immortal flew from his mountain home on the back of a crane. The islands themselves were located on the back of an enormous sea turtle. In Japan, the five islands of the Chinese legend became one island, called Horai-zen, or Mount Horai. Replicas of this legendary mountain, the symbol of a perfect world, are a common feature of Japanese gardens, as are rocks representing turtles and cranes[26].

Japanese gardening developed as an art and aesthetic object during the Heian Period (平安時代). With the flourishing of Buddhism, Buddhist Temples would do much of the gardening, designing scenes from mythology

[26]http://www.slideshare.net/ShreyaSingh19/japanese-gardens-for-ppt/1

or recreating places of religious significance in their own yards. The art later moved to the gardens of land-owners and eventually public parks.

Traditionally, there are two purposes of creating Japanese garden such as for recreation of Emperors and nobles and for religious practice of Buddhist monks. The former were designed for recreation and aesthetic pleasure, while the latter of Buddhist temples were designed for contemplation and meditation.

Shintō Practice and Japanese Gardens

Japanese gardens have their roots in the Japanese religion of Shintō, with its story of the creation of eight perfect islands, and of the *shinchi*, the lakes of the gods. Prehistoric Shintō shrines to the *kami*, the gods and spirits, are found on beaches and in forests all over the island. Prehistoric shrines often took the form of unusual rocks or trees marked with cords of rice fiber (*shimenawa*) and surrounded with white stones or pebbles, a symbol of purity.

Thus, one of the earliest garden forms in Japan was sacred places in the midst of nature, which humans marked by pebbles. Predating the introduction of Chinese culture from the mainland, this early garden form can be recognized at some ancient Shinto shrines, for example at the Ise Shrines, whose buildings are surrounded by wide pebbled areas[27].(**see illustration-1**)

[27]"Types of Garden". http://www.japan-guide.com/e/e2099_types.html

Most of the Japanese gardens associated with Imperial Palaces, Buddhist temples, and Zen monastery, there can be seen specific form of Japanese gardens in Shintō shrine too. (**see illustration-2)** In fact, Shintō is a kind of animism which is the belief that all natural things, such as natural objects (e.g. plants, animals, rocks), and natural phenomena (e.g. thunder, storm, wind) have spirits and they can influence human events. Hence, it can be said that this nature appreciation spirit of Shintō reflect in their unique style gardens. For instance, the white gravel courtyard became a distinctive feature of Shintō shrines, and it was also introduced in the Japanese gardens of Imperial Palaces, Buddhist temples, and Zen monastery.

Buddhist Conceptions and Japanese Gardens

In the late Heian Period (794-1185) Pure Land Buddhism gained popularity, promising its devotees a spot in the Western Paradise of the Amida Buddha or Pure Land. Consequently, gardens were built to resemble that Buddhist paradise. This style called 'paradise gardens' derived from the idea of legendary paradise of the West, the place which was believed that Amida Buddha was ruling. (**see Illustration -3**)

At the beginning of the Kamakura Period and up to the end of Muromachi period (1192-1573), the newly garden design was introduced with the practice of Zen Buddhism. These Gardens were often built attached to temple buildings to be used the purpose of meditation

and religious advancement of the monks rather than for recreational purposes of members of the aristocracy or royal family.

Consequently, the size of gardens became smaller, and the figure also became simpler and more modest, while retaining most elements of traditional Japanese gardens as before, such as ponds, islands, bridges and waterfalls. However, the most significant style at that time is *Karesansui* (枯山), the most extreme development towards minimalism. Unlike the previous landscape gardens, it primarily uses rocks, gravel and sand to represent all the elements of the garden landscape. Such gardens can be built in places where there are no ponds or streams. These classical Zen gardens were created at Zen temples in Kyoto during the Muromachi period. (**see Illustration-4&5**)

It also known s 'the Japanese rock garden' or 'dry landscape garden', often called a Zen garden, creates a miniature stylized landscape through carefully composed arrangements of 'rocks', 'water features', 'moss', 'pruned trees' and 'bushes', and uses 'gravel' or 'sand' that is raked to represent ripples in water. When someone builds a *karesansui* garden, he should first model the whole site to look like the base of a mountain or hillside field, then arrange the stones so that they fit in with his overall design. Because

It is relatively small as usual, surrounded by a wall, and is commonly meant to be seen while seated from a

single viewpoint outside the garden, such as the porch of the *hōjo*, the residence of the chief monk of the temple or monastery. They were intended *to imitate the intimate essence of nature,* not its actual appearance, and to serve as an aid to meditation about the *true meaning of life*. Furthermore, there can be seen the symbolization or using metaphor of the power of nature (ocean, earth, and heaven) from Chinese tradition such as the west garden, Ryumon-no-niwa (dragon gate garden) is intended to represent a dragon ascending from the sea to heaven through a storm. A curving line of independent stones represent the dragon's body, twisting through cloud shapes delineated in white and gray sand, wit a larger cluster of stones as its head[28]. (**see Illustration-6&7**)

During the Azuchi-Momoyama Period (1573-1603),Tea gardens (*Chaniwa*) of Zen practice reached the height of their development. The design of tea gardens is simple and utilitarian. The spirit of *wabi* or rustic simplicity was introduced at that time and still appreciated as a significant feature of Japanese tea gardens up to recent time. A stepping stone (*tobi-ishi*) path leads from the entrance to a tea house. Stone lanterns provide lighting and a decorative element, while a wash basin (*tsukubai*) is used for ritual cleansing. Many tea gardens can be found in Japan today, although many of them are incorporated into larger garden designs.(**see Illustrations-8&9**)

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[28] Thomas Daniell & Seki Akihiko. (2010). ***Houses and Garden of Kyoto***. Tokyo: Tuttle Publishing. p.76.

During the Edo Period (1603-1867), garden design departed from the minimalism of the Muromachi Period (1333-1573) as the ruling class rediscovered its likings for extravagance and recreation like Heian period. The products were large 'strolling gardens' with ponds, islands and artificial hills that could be enjoyed from a variety of viewpoints along a circular trail. Many strolling gardens also included elements of tea gardens. In this respect, the gardens at that time were made with the creative ideas of syncretizing the traditional landscape garden style adopted from Chinese culture and the philosophical practice of Zen Buddhism. Among the most celebrated strolling gardens are Kanazawa's Kenrokuen, Okayama's Korakuen, Takamatsu's RitsurinKoen, Kyoto's Katsura Imperial Villa and Tokyo's Rikugien and Koishikawa Korakuen. (**see Illustrations-10, 11, 12, 13**)

In contrast to the strolling gardens, *Tsubo-niwa* (a name that indicates their size, because *niwa* means "garden" and *tsubo* is a surface equal to 2 *tatami* mats, 3.3 square meters),the small gardens became popular among the urban population in the same period. These mini gardens filled in the small courtyard spaces within or between townhouses and provided a touch of nature as well as light and fresh air. Due to their size, they usually featured just a small amount of decorative elements and were not meant to be entered. This kind of gardens can be seen in some of the historic merchant residences that are open to the public in today such as Kurashiki of Ohashi family's courtyard garden is well-known. They also

remain a popular type of garden today among people who wish to incorporate a small green space into their homes, but lack the luxury of abundant space.(**see Illustrations-14&15**)

In the Modern period (1868 to present) Japan entered an age of rapid modernization and Westernization was started in the Meiji Period. Thus, western style city parks were built, and many of the formerly private strolling gardens were opened to the public. Politicians and industrialists were the force behind the construction of new private strolling gardens which often contained western gardening elements such as flower beds and open lawns. Many of these gardens were built in the new capital of Tokyo, for example the Kiyosumi Teien. (**see Illustrations-16**)

Some modern garden designers also tried their hand at creating more traditional types of Japanese gardens, although they often included some new ideas into them. Good examples are the Zen gardens of the Tofuku-ji Temple in Kyoto and the stone garden in the back of Kongobu-ji Temple on Koyasan which date from the 1930s or the even more recent gardens of the Adachi Art Museum near Matsue.(**see Illustrations-17, 18**)

From mentioned above, it is clear that the development of the ideas and practice of Japanese gardens gradually changed into more nature appreciation tendency so that it also transform into more familiar to the everyday lives of Japanese society from age to age. The core reason can be considered that the appreciation

of nature and deep awareness of maintaining harmonious co-existence between human and nature have been rooted as the common denominator not only in their indigenous Shintō, but also in exotic cultural traditions such as Daoism and Buddhism.

Nevertheless, in the later periods, along with the flourishing of Zen Buddhism, the unique or particular style of gardening thoughts gradually developed and it has being brought the new trend of Japanese gardens which is a part of today's Japanese culture as a significant characteristic of 'everyday aesthetics'.

As we have already known that the popularity of Japanese gardens is significant in today's life style of urbanization in worldwide scale. Furthermore, it is undeniable that it possesses the power of evoking people's emotion and contemplation for natural environment aesthetically. In addition, one crucial contribution of it is that aesthetic appreciation of it enables to awaken our moral responsibility to conserve and sustain the natural environment as an important task of human beings in respective societies of today's world.

When we are sitting and gazing even these artificial landscape with nature appreciation mind and breathing the fresh airs and good scent come from these green trees, stones or rocks covered with moss, seasonal flowers, and ponds, we can obtain the sensational perceptions which is remind us of real natural phenomenon. Hence, it can awaken our instinct of nature appreciation spirit and the sense of climate or natural

environment in some extent. By gazing and feeling the seasonal changes of these ‘mini-natured’ gardens with our five senses can be considered as a kind of living in nature though it is close at hand or unfolded before our eyes.

Hence, if we consider it from the standpoint of Watsuji, we can find the conception of *fūdo* in these sceneries because of its power to make overcome the boundary between nature and human during the moment of feeling the sense of nature or contemplating the truth or law of nature in it.

(ii) Japanese Tea Ceremony or ‘*Cha no Yu*’ （茶の湯）

The Japanese ordinarily refer to it as “Cha-no-yu” which can be translated literally as “hot water for tea”, Chado or Sado (茶道) translates to "the way of tea" as in devoting one's time totally to the study and practice of the Japanese tea ceremony.

It is an integral part of Japanese history. Dating to the 16th century, it has remained an important part of the culture. Tea came to Japan through a Zen monk, Eisai Zenji, who studied in China and brought tea seeds back to his native country in 1191.The tea ceremony itself took on multiple forms and was adopted by many groups in Japan. In order to understand fully the tea ceremony, it is essential to know about its history and the Buddhist traditions behind it.

Nevertheless, the significant notions of Japanese tea ceremony have been developed by a famous tea

master, Sen no Rikyū (1522-91) who helped to direct the tea ceremony back toward its original purpose based on the spirit of Zen. In his tea practice Rikyū focused on the aesthetic of modesty, refinement, and rusticity. A small group of people entered a modestly sized rustic room, drank tea delicately prepared in front of them, and quietly discussed the tea utensils or a piece of Zen artwork in the room. The tea room was small and provided a retreat from the outside world. Rikyū brought the ceremony back to its Zen roots. Participants were able to contemplate the deeper meaning of the tea ceremony, instead of being part of a large spectacle. (**see illustration-19**)

Generally, it includes the intimate connections with architecture, landscape gardening, unique tea utensils, paintings, flower arrangement, ceramics, calligraphy, Zen Buddhism, and all the other elements that coexist in harmonious relationship with the ceremony. Its ultimate aim is the attainment of deep spiritual satisfaction through the drinking of tea and through silent contemplation. As deeply rooted in Zen philosophy, it is a way to remove oneself from the mundane affairs of day-to-day living and to achieve, if only for a time, serenity and inner peace.

On a different level, the Japanese tea ceremony is simply an entertainment where the guests are invited to drink tea in a pleasant and relaxing room. The bonds of friendship between the host and guests are strengthened during the ceremony when the host himself

makes and serves the tea. And rather than religious it could be better explained that the host will do the best he can by studying all related aspects such as calligraphy, flower arrangement, cooking, the wearing of a kimono, ceramics and much more. Therefore, it would be more appropriate to call it "The Way of Tea" since this would refer to a way of life, or a life style in devotion of preparing the best possible bowl of powdered green tea for the guests. The Way of Tea is a subtly variable way to commune with nature and with friends.

There are four conceptions or philosophy of Tea such as 'harmony' (*Wa*-和), 'respect' (*Kei*-敬), 'purity' (*Sei*-清), and 'tranquility' (*Jaku*-寂).

'*Wa*-和' stands for 'harmony'. As there is harmony in nature, the *Teishu* (Te Master) will try to bring this quality into the tea room and the garden around the tea house. The utensils used during the tea ceremony are in harmony with each other, so the theme is the same as well as the colors. The *Chaniwa* (tea garden) should be an extension of the natural flora surrounding it. (**see Illustration-20, 21, 24**)

'*Kei*-敬'stands for 'respect'. The guests must respect all things, all matters without involving their status or position in life. They must crawl through a small entrance called '*Nijiriguchi'* to get into the room. (**see Illustration-21**) In the room they will all kneel down and bow to the hanging scroll, they will sit next to each other in *Seiza* position (sit on one's heels up straight) on the Tatami (Japanese mat). Respect is also shown by carefully

handling and observing the tea bowl and other objects during *Haiken* (in polite form of 'viewing of objects in the ceremony'). (**see Illustration- 22**)

'Sei-清' stands for 'purity'. Crawling into the tea room, one is to leave behind all thoughts and worries of daily life. The *Chashitsu* (tea room) is a different world where one can revitalize, slow down, and enjoy the presence of friends. (**see Illustration-19&22**)The gesture of purity is enhanced by the ritual cleaning of the *Chawan*, *Natsume*, *Chashaku*, and *Kensui* lit by the host. The real grandmaster of tea does not perform the Japanese tea ceremony from memory but from a pure heart.

'Jaku-寂' stands for 'tranquility'. Only after the first three concepts (harmony, respect, and purity) are discovered, experienced and embraced, can people finally embody tranquility. This was one of the teachings of the famous tea master Rikyū. (**see Illustration- 22**)

The Rikyū's philosophy of Tea ceremony emphasizes natural beauty, and thus it can be found in flower arrangement style such as '*Chabana*' (literally tea flower). It is the simple style of flower arrangement used in tea ceremony. *Chaban*a has its roots in ikebana, an older style of Japanese flower arranging, which itself has roots in Shintō and Buddhism. *Chabana* evolved from the 'freeform' style of *Ikebana* called *nageire* (投げ入れ, 'throw (it) in'), which was used by early tea masters. *Chabana* is said, depending upon the source, to have been either developed or championed by Rikyū. He is said to have taught that *chabana* should give the viewer the

same impression that those flowers naturally would give if they were still growing outdoors, in nature. For that reason, unnatural or out-of-season materials are never used. In the summer, when many flowering grasses are in season in Japan, however, it is seasonally appropriate to arrange a number of such flowering grasses in an airy basket-type container. Unlike *ikebana* (which often uses shallow, wide dishes), tall, narrow *hanaire* are frequently used in *chabana*. The containers for the flowers used in tea rooms are typically made from natural materials such as bamboo, as well as metal or ceramic, but rarely glass. *Chabana* arrangements are so simple that frequently no more than a single blossom is used. (**see illustrations- 23a &23b**)

As mentioned above, Japanese way of Tea is closely related with the sense of nature appreciation spirit of indigenous and exotic religious or cultural traditions such as that of Shinto, Daoism, and Buddhism. The nature appreciation philosophies of these three traditions are reflecting in the practice, materials, and philosophy of 'Cha no Yu'. It can be found the beauty of nature itself; sometimes its form or shape looks like 'ugliness' rather than 'beautifulness'.

Here, we can think out three main philosophical concepts in 'Cha no Yu' as its aesthetic notions of *Wabi-Sabi*.

They are *Imperfection*, *Incompleteness*, and *Impermanence*. First two concepts derived from the philosophy of Shintō and Buddhism, which assume that

modest and humble or poverty and austerity are best. Thus, it should be reduced any unnecessary things. Hence, in order to show the *wabi* aesthetics, the artist create the art object into irregular, rustic, and simple form or compact size as their unique artistic style. For example, the architectural style of teahouse is illustrative to show these concepts, especially *nijiriguchi*, a sliding door only 90 centimetres tall, obliges guests to bow their heads and crouch is good example (**See Illustration-21**). The guests have to crawl into the teahouse through the *nijiriguchi*. The *nijiriguchi* serves to underscore the fact that worldly status or social position means nothing within these walls, where all participants are treated alike. Another example showing the beauty of *imperfectness* and *incompleteness* is the rough, flawed and artless shape of tea bowl (*chawan*) and stepping stone (*tobiishi*), the mark a path through the garden to tea house. Its stones were arranged in the incomplete form intentionally (**See Illustrations-24& 25**).

Third concept of *impermanence* also derived from the syncretization of Shintō and Buddhist philosophy, namely awareness of temporal and spatial transition of things or changeable nature of things. Hence, the artists of *wabi* appreciate the well-used or aging things as their aesthetic ideal. For example, *hanaire*, the bamboo vase and *Kama*, the kettle of water which was well-used and became muddy colour or smoky hue, and rough tactile sensation because tea master never remove the rust

from kettle to maintain *wabi* aesthetics (**See Illustration-26**).

In these unique concepts of *wabi* also represents the nature appreciation spirit that is instinctively rooted in human nature. Hence, the aesthetic objects which can give us aesthetic experience or emotional attachment are not only beautiful or harmonious or symmetrical things, sometimes ugly or irregular or asymmetrical things are enable to evoke our sense of aesthetic appreciation in the best way. For that reason, sometimes we become to be strong emotion or fresh sense of aesthetics from the unscenic landscape or wild nature. Furthermore, this tendency can also be alive in our everyday life. For example, we naturally become to be a kind of aesthetic pleasure when we see a withered branches or leaves of a tree which stands in autumn night fall. In fact, such kind of aesthetic pleasure leads us not only to be aesthetic emotion, but also to be moral consciousness come from the awareness of co-existence between human being and nature.

(iii) Haiku（俳句）

Haiku (俳句) is one of the most well-known unique cultural traditions of the Japanese to the world. Nowadays, its impact can be found not only on Japanese culture but on other countries in worldwide scale. The competitions of composing *haiku* poem are globally popular for the past century. Of all poetic forms, haiku

stands as one of the most elegant and immediate – a rare combination that creates anaura of mystery and artistry.

Haiku is a major type of Japanese poetry. Haiku was previously called *hokku* (発句), but given its current name by Masaoka Shiki at the end of the 19th century. The name was suggested as an abbreviation of the phrase "*haikai no ku*"(俳諧の句) meaning a verse of *haikai* (俳諧)**.**

As the origin of it can be traced back in the earliest times of Japanese culture. *Hokku* is the opening stanza of an orthodox collaborative linked poem, or *renga* (連歌), and of its later derivative, *renku* (連句) or *haikaino renga*. By the time of Matsuo Bashō (1644–1694), the *hokku* had begun to appear as an independent poem, and was also incorporated in *haibun* (a combination of prose and *hokku*), and *haiga* (a combination of painting with *hokku*).

With the challenge of precisely conveying a natural movement as a universal moment in three lines and 17 (5-7-5) syllables, its unique style of ‘form’ and ‘content’ is the sound reason why it enables to be popular globally. Its formative rule such as the principle of 5-7-5 (17 syllables) seems to be a reason why it is intimately associated with natural phenomenon as its content or subject matter.

In composing *haiku*, a *kireji* (切れ字) or cutting word is used at the end of one of the three lines. In Japanese there are actual *kireji* words which act as punctuation, e.g. '*ya*' in Bashō's‘*furuikeya*’ poem. Since there is no English equivalent to the *kireji*, other forms of

punctuation are used, e.g. comma, colon, ellipses, etc. These punctuations are generally used at the end of the first or second line and very rarely found in the middle of the second line. The purpose is to create a relationship between the two parts.

A traditional haiku contains a *kigo* (季語) (season reference) that symbolizes the season in which the poem is set. Most Japanese *haiku* writers see *kireji* and *kigo* as nonnegotiable requirements. Although many believe *kigo* are considered essential to traditional *haik*u, new forms are being implemented without their use. These are called "freeform" haiku.

A similar form of Japanese poetry is the *Senryū* (川柳). *Senryū* (also called human *haiku*) is an unrhymed Japanese verse consisting of three unrhymed lines of five, seven, and five syllables (5-7-5) or 17 syllables in all. It is usually written in the present tense and only references to some aspect of human nature or emotions. The poems contain three lines with 17 or fewer *onji* and tend to be about human foibles. They are often cynical or contain dark humor. Unlike most traditional subject matter of *haiku*, *senryū* do not need to include *kigo*. The name, *Senryū*, derived from the name of *haikai* poet Senryū Karai (柄井川柳, 1718-1790), whose collection *Haifūyanagidaru* (誹風柳多留) launched the genre into the public consciousness.

Hence, there are two kinds of *haiku* by means of its subject matter such as *kigo* (seasonal word) and *senryū* (cynical or human foibles). The former is

associated with the tendency of nature appreciation and the latter is concerned with the matter of human relationship in everyday life.

Most famous haiku master are Matsuo Bashō, YosaBuson, Fukuda Chiyoni, Kobayashi Issa, and Masaoka Shiki. Nevertheless, it cannot be deniable that we should not forget the crucial role of Matsuo Bashō in the development of today's *haiku* style, form as well as content. He is considered to be pioneer who established the concept of 'nature appreciation' and 'everyday aesthetics' in the nowadays' *haiku* poems.

Here, an example of classic *hokku* by Bashō is noteworthy to consider the thoughts of nature or more philosophical contemplation about the law of nature:

古池や	*Furuikeya*	An old pond
蛙飛び込む	*Kawazutobikomu*	A frog jumps in
水の音	mizu no oto	The sound of water

The speaker of this *haiku* is a person sitting by an old pond listening to the sound the water makes as a frog jumps in. An old pond is usually a quiet place where one can relax without the worry of much sound. By saying it is an "old pond" in line one, Bashô suggests that the water is completely still to begin with, and that the frog leaping in causes the speaker to focus on the sudden splash. In line two, Bashô states that "a frog jumps in". A frog in Japan is a symbol of the spring, so by this he indicates the approximate time of year. Line three, 'the sound of water', indirectly implies a surrounding silence simply

because the speaker is able to hear the sound clearly. This obviously indicates that there is hardly any noise in the background.

This *haiku* of Bashō is "said to portray the dynamic intersection between the still surface of the pond and the action of the frog's leap". In other words, the poem displays the contrast between the quietness of water and the noisiness of a frog jumping into it. William J. Higginson says that "restores the frog to its simple creaturehood and wryly comments on the tradition of its singing as an important sign of spring". ….In most poems, 'the frog is used as a symbol of spring', but in this particular poem, the frog is simply a part of nature and does not depict the season of spring".[29]This statement is not true. The frog in this poem does represent the season because of the serene tone that makes it seem like spring.

Here, it should be noticed the another style of *haiku*, known as *senryū* is also important to discuss about the role of *haiku* and similar genre of it in discussing 'everyday aesthetics' of traditional Japanese poems. The two are mostly similar in the principle of 'form' thought the 'subject matter' are quite different as mentioned above. In contrast to the nature appreciation tendency of haiku as in its subject matter, *senryū* is mostly focuses on the 'human affairs of daily life' ironically.

A typical example of *senryū* composed by Senryū Karai can be raised as follow;

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[29]Higginson, William J. (1985).***The Haiku Handbook***. Tokyo: Kodansha International.p.9.

泥棒を	*dorobō o*	When I catch,
捕えてみれば	*toraete mireba*	The robber,
我が子なり	*wagako nari*	My own son

In this poem, the subject matter is the incidental human affair of a family though it is unexpected episode that one's own son pretended as a robber and tried to break and enter into his parents' house. But, after read it, one might be more consideration beyond this ironical incident. The family in this poem might be taken as a metaphor which represent the weakness of common character of human beings that is most people necessarily trust to their closed friends, family members, and followers and forget that someone maybe change by the situations. It gives the lesson to everyone that nothing is undeviating.

In addition, the following *senryū* by Shūji Terayama copies the haiku structure faithfully, down to a blatantly obvious *kigo*, but on closer inspection is absurd in its content;

かくれんぼ	*Kakurenbo*	Hide and seek
三つ数え	*mittsukazoete*	Count to three
冬になる	*fuyuninaru*	Winter comes

Terayama, who wrote about playing hide-and-seek in the graveyard as a child, thought of himself as the odd one out, the one who was always "it" in hide-and-seek. Indeed, the original haiku included the theme *oni*(a demon). To him, seeing a game of hide-and-seek, or

recalling it as it grew cold would be a chilling experience. He might also have recalled opening his eyes and finding himself all alone, feeling the cold more intensely than he did a minute before among other children. Either way, any genuinely personal experience would be *haiku* and not *senryū* in the classic sense. If one think this poem uses a child's game to express in hyperbolic metaphor how, in retrospect, life is short, and nothing more, then this would indeed work as a *senryū*. Otherwise, it is a authentic haiku. There is also the possibility that it is a joke about playing hide and seek, only to realize (winter having arrived during the months spent hiding) that no one wants to find you. In addition, the awareness or consciousness of seasonal changes between four seasons (spring, summer, autumn, and winter) seemed to be intimately related with the feeling or emotional expression of the poet.

Nevertheless, Japanese *haiku* or *senryū* poems are reflecting their deep awareness or sensational familiarity towards nature and natural phenomenon. Furthermore, nature appreciation spirit of Japanese people are highlighted in these poems as immediate or mediate references such as circular changes of four seasons as its unique features of ‘time’ and ‘space’ such as flowers, day and night, and ecological world view of living being (mostly a small or tiny creatures such as frog, cicada). Hence, it possess the efficient power to evoke the emotion of people though it will be whether pleasant or unpleasant, whether beautifulness or ugliness. For that

reason, we have to acknowledge the crucial role of such kinds of poems because of its function for awakening human instinct of nature appreciation tendency and awareness of moral responsibilities towards nature which is the treasure land of human being.

(iv) *Bonsai*（盆栽）or *Saikei*(栽景)

Bonsai (盆栽−tray planting or miniature trees in containers) is one of the unique art forms of Japanese culture by using trees grown in containers. Its root of Japanese tradition dates back over a thousand years.

The purposes of bonsai are primarily contemplation (for the viewer) and the pleasant exercise of effort and ingenuity (for the grower). By contrast with other plant cultivation practices, bonsai is not intended for production of food or for medicine. Instead, bonsai practice focuses on long-term cultivation and shaping of one or more small trees growing in a container.

The practice of bonsai is sometimes confused with dwarfing, but dwarfing generally refers to research, discovery, or creation of plant cultivars that are permanent, genetic miniatures of existing species. Bonsai does not require genetically dwarfed trees, but rather depends on growing small trees from regular stock and seeds. Bonsai uses cultivation techniques like pruning, root reduction, potting, defoliation, and grafting to produce small trees that mimic the shape and style of mature, full size trees.

The Japanese art of bonsai originated from the Chinese practice of *penjing* (tray scenery).(**see Illustrations-27 &28**) From the 6th century onward, Imperial embassy personnel and Buddhist students from Japan visited and returned from mainland China. Over time, these container plantings began to appear in Japanese writings and representative art.

A close relationship between Japan's Zen Buddhism and the potted trees began to shape bonsai reputation and aesthetics. One of the monks' activities at that time was to introduce political leaders to various arts represents miniature landscapes as admirable accomplishments for men of taste and learning. Japanese artists came to consider the original items in Chinese *penjin* unnecessary, simplifying their creations in the spirit of Zen Buddhism. (**see Illustrations-31,32,33**)

Bonsai aesthetics are the aesthetic goals characterizing the Japanese tradition of growing an artistically shaped miniature tree in a container. Many Japanese cultural characteristics, in particular the influence of Zen Buddhism and the expression of *Wabi-Sabi*[30], inform the bonsai tradition in Japan. Established art forms that share some aesthetic principles with bonsai include *penjing* and *saikei* (plant landscape). (**see Illustrations-27,28,29,30**) A number of other cultures around the globe have adopted the Japanese aesthetic

[30] Peter Chan. (1987). ***Bonsai Masterclass***. New York: Sterling Publishing Co., Inc.pp.12-14.

approach to bonsai, and, while some variations have begun to appear, most hew closely to the rules and design philosophies of the Japanese tradition.

Over centuries of practice, the Japanese bonsai aesthetic has encoded some important techniques and design guidelines. Like the aesthetic rules that govern, for example, Western common practice period music, bonsai's guidelines help practitioners work within an established tradition with some assurance of success. Simply following the guidelines alone will not guarantee a successful result. Nevertheless, these design rules can rarely be broken without reducing the impact of the bonsai specimen. Some key principles in bonsai aesthetics include ‘miniaturization’, ‘proportion among elements’, ‘asymmetry’, ‘no trace of the artist’, and ‘poignancy’.

By its definition derived from etymological root, a bonsai is a tree kept small enough to be container-grown while otherwise fostered to have a mature appearance. The most prized proportions mimic those of a full-grown tree as closely as possible. Small trees with large leaves or needles are out of proportion and are avoided, as is a thin trunk with thick branches. Bonsai aesthetics discourage strict radial or bilateral symmetry in branch and root placement. The designer's touch must not be apparent to the viewer. If a branch is removed in shaping the tree, the scar will be concealed. Likewise, wiring should be removed or at least concealed when the bonsai is shown, and must leave no permanent marks on the branch or

bark[31].Many of the formal rules of bonsai help the grower create a tree that expresses '*Wabi-Sabi*', or portrays an aspect of '*mono no aware*'.

From mentioned above, it can be said that *bonsai* (especially *saikei*) represents the microcosm of nature by means of soil, moss, rock, tree, and the tray or utensil is used as the image of 'planet earth'. When we looking at or gazing toward these *bonsai* (*saikei*) in its tray, we enable to feel or imagine the macrocosm of nature at hand in this microcosm even though we, human being are nothing but a part of macrocosm of nature. We can see a forest or age-old trees nearby us whenever we want to look at. It truly enables to convince the emotion instinct of nature appreciation spirit.

In other words, we can induce the natural environment in our daily life style through the *bonsai* or *saikei* which is the representation of macrocosm in its miniature form of microcosm. For that reason, its aesthetic functions are closely connected with the Watsuji's concept of *fūdo* and the concept of 'everyday aesthetics' in Saito's environmental aesthetics.

[31]Peter Chan. (1987). ***Bonsai Masterclass***. p.14.

V. Nature Appreciation Tendencies in Japanese Aesthetic Concepts

By comparison with the Western traditions, most Eastern traditions declined the eco-centric tendency by means of their traditional thoughts are deeply rooted in the sense of co-existence with nature. Ordinarily, eastern people instinctively accept that human being is nothing but a part of macrocosm of nature. Among the Eastern traditions, the Japanese culture is considered as an illustrative example of representing it. It can be seen their daily life style, especially in aesthetic concepts. Hence, the Japanese aesthetic concepts are ordinarily based on the nature or natural phenomenon whether they associate with beauty or ugliness. Thus, the concept of aesthetics in Japan is seen as an integral part of daily life.

The Japanese expressed their preference for varieties of beauty which most conspicuously betrayed their impermanence. For example, ***Hanami***, *the flower viewing* or *cherry-blossom viewing*, is an illustrative example of this aesthetic concept. It is one of the most popular events of the spring. The blooming period of their favourite flower cherry blossom is so poignantly brief and the danger that the flowers may scatter even before one has properly seen them is so terribly great. In medieval literatures, the samurai was traditionally compared to the cherry blossoms, and his ideal was to drop dramatically, at the height of his strength and beauty, rather than to become an old soldier gradually

fading away. The visible presence of perishability in the cracked tea bowl carefully mended in gold has been appreciated not because it makes the object an indisputable antique, but because without the possibility of aging with time and usage there could be no real beauty. ***Momijigari***, *viewing autumn maple leaves*, is another illustrative example of appreciating the concept of ***mujō***. It is a popular event of the autumn. In Japan, autumn itself and its seasonal feature of tinted leaves are recognized as a symbol of ***impermanence***. Even though the yellowish or reddish leaves are beautiful for seeing, these are withered leaves and ready to fall down. Here, it represents the impermanent nature of all things. (**see Illustration- 34a,34b,35a,35b**)

The Japanese aesthetic is a set of ancient ideals that include *wabi* (transient and stark beauty), *sabi* (the beauty of natural patina and aging), and *yūgen* (profound grace and subtlety). These ideals, and others, underpin much of Japanese cultural and aesthetic norms on what is considered tasteful or beautiful. Japanese aesthetics now encompass a variety of ideals; some of these are traditional while others are modern and sometimes influenced by other cultures.

Perhaps, however, the influence of Buddhist philosophy was nowhere more marked than in the Japanese aesthetics. Especially, the Buddhist epistemological concept of *impermanence* has been rooted in Japanese culture as the most famous aesthetic term of *mujō* and *wabi*. Nevertheless, it is an undeniable

fact that the native Shintō is the foundation stone of their culture and it played as an important role of the Japanese aesthetics too. Here, we can assert that the most significant Japanese aesthetic concept which represent the syncretic tendency of Japanese philosophy is *wabi.* It is a most famous aesthetic concept of the Japanese Tea Ceremony (*Cha-no-yu*), a practice of Zen. *Wabi* is a beauty of things imperfect, impermanent, and incomplete. While it is a famous aesthetic concept of Zen Buddhism, the sense of *wabi* originated in the indigenous philosophy of Shintō in which the sense of modest and humble is appreciated as an essential quality for representing the simple, artless, or unsophisticated beauty of nature. Thus, *Wabi* is one of the most illustrative examples to show the syncretic tendency of Japanese ways of thinking.

The aesthetic concept of *mono no aware*(物の哀れ) is a foundation stone of developing the concept of *wabi* in Japanese culture. It is literally translated in English as "the pathos of things", and also translated as “empathy toward things", or sensitivity to ephemera". So, it is a Japanese term for the awareness of impermanence (無常 mujō), or transience of things derived from Buddhist philosophy, and both a transient gentle sadness (or wistfulness) at their passing as well as a longer, deeper gentle sadness about this state being the reality of life.

The phrase is derived from the Japanese word *mon*o (物), which means "thing", and *aware* (哀れ), which was a Heian period expression of measured surprise (similar to "ah" or "oh"), translating roughly as "pathos",

"poignancy", "deep feeling", "sensitivity", or "awareness". Thus, *mono no aware* has frequently been translated as "the 'ahhness' of things", life, and love. Awareness of the transience of all things heightens appreciation of their beauty, and evokes a gentle sadness at their passing.

The deep feeling or awareness of nature or social affairs which decline the tendency of ‘gentle sadness’ or ‘lonesomeness’ were syncretized with the Buddhist concept of *mujō* (impermanence) and then became to be the most prominent aesthetic concept of *Wabi-Sabi* in Japanese culture. Characteristics of the *Wabi-Sabi* aesthetic include asymmetry, roughness, simplicity, economy, austerity, modesty, intimacy, and appreciation of the ingenuous integrity of natural objects and processes. In other words, the common denominator of Japanese aesthetics concepts is deep awareness on the ‘imperfect, impermanent, and incomplete’ nature of things in the world. A sound reason of it is the nature appreciation spirit of Japanese people and Eastern traditions.

Moreover, most Japanese aesthetic concepts are related with these three notions of ‘imperfectness, impermanence, and incompleteness’ in some extent. This tendency can be found in several phases of the development of Japanese aesthetics.

In the late Heian and early part of the Kamakura Period, the two important aesthetic concepts, *sabi* and *yūgen*, were propounded by Fujiwara Shunzei and his son Teika. *Sabi*, or the ideal of loneliness or desolation,

remains one of the most enduring ideals in the course of Japanese cultural development, playing a significant role in various arts such as the tea ceremony, flower arrangement and brushed ink painting, as well as later forms of poetry such as the *haikai* of Bashō. *Sabi*, in sharp contrast to *miyabi*, is subdued, monochromatic in hue, and melancholic in tone. We see the opposition of these two ideals in this poem by Teika:

Miwataseb Hana momomijimo Nakarikeri Ura no tomaya no Aki no yugure.	As I gaze out both cherry blossoms and maple leaves are absent instead grass-thatched huts in the autumn gloaming

Instead of the gorgeous and conventional images of vernal and autumnal beauty, we are presented with an alternate image of isolated, unadorned, and barely discernible beauty. *Sabi* implicitly acknowledges the darkness of life, even as it reconstructs the misery into a thing of quiet beauty. While Shunzei also favored the ideal of *aware*, similar in content if not in tone or affect, the austerity of *sabi* became the hallmark of his work and this period in Japan. In the hands of later poets, such as Matsuo Bashō, *sabi* or loneliness became conflated with *sabi*, a giving way to the beauty of the ordinary, the sere, the solitary.

Another ideal developed by Shunzei's son Teika in his early formulations was the notion of *yōen* or ethereal charm. This, like many other concepts, had its origin in Chinese poetics and signified a dreamy, feminine,

winsome beauty of a sort associated with the delicacy of a fragrant blossom or the romance and magic of a spring evening. In its emphasis on transcendent possibility and the resonance of *yojō* or overtones, *yōen* is not unrelated to *yūgen*, perhaps the most profound and ineffable of all Japanese aesthetic ideals. *Yūgen*, the style of mysterious beauty or alternately mystery and depth, was originally a Buddhist term meaning 'obscure, dim, or deep', but was elevated by Shunzei into an aesthetic ideal suggesting great subtlety, complexity and reverberation. *Yūgen* portends an otherworldly atmosphere that hints at but never elucidates fully the possibility of transcendent vision.

The cultural shifts of the fifteenth and sixteenth centuries foreshadowed the aesthetic ideals of the Edo period, with their emphasis on quotidian life amidst the newly urbanized lower social strata as embodied in the townsmen or *chōnin* class. Sen no Rikyū, the acknowledged master of *Cha no Yu* (*sadō*or *chadō*), the tea ceremony, according to his student Nambo Sokei, preferred above all other ideals *wabi* or the beauty of impoverishment. He remarks, 'There should be a dearth of tea implements in the room', and advises that these few objects should be arrayed simply.

Among the many revealing anecdotes related about him is the story of his deliberating mutilating a vase to use in tea ceremony as a reminder to us of the beauty inherent in the imperfect and the shabby.

Bashō, the *haiku* master, embraced the ideals of earlier ages, especially the notion of *sabi*, but sought to mitigate *sabi* first through the humanizing notion of *wabi* and then through the ideal of *karumi* (lightness). *Sabi*, with its unrelieved austerity and detachment, was in some ways as alien to the common people as the earlier *miyabi* had been, and hence Bashō sought to include the commonplace, the humble and the destitute, as well as the simple, the playful and the light-hearted, in his work in order to suggest a more encompassing aesthetic for his age. While *wabi* helped to convey a more humanistic and egalitarian ideal, in that by elevating the disfigured and the discarded we attest indirectly to the resilience and beauty of imperfect humanity, the notion of *karumi* or lightness proved to be central to his poetry in relieving the weight and darkness implied by *sabi*. Both *wabi* and *karumi* are evident in a verse such as this excerpted from a *haikai* sequence:

Te no hirani,	In the palm of my hand,
Shiramihawasuru,	both the lice crawl forth,
Hana no kage.	in the shade of cherry blossoms.

The humble image of lice, juxtaposed with the traditionally exalted cherry blossoms, is framed by the human observer's eye and hand to produce a poem of considerable whimsy and poignancy.

From mentioned above, it is obvious that the aesthetic ideals of Japanese culture are commonly associated with the ideas of co-existence between 'nature' and 'human being'. Hence, they never lack of intention

about the environments such as ‘natural’ as well as ‘social’. Therefore, wherever or whenever they are, they always intend to bring the things and events occurring their surrounding as it were even though whether it is small of big, scenic or unscenic, beautiful or ugly.

This tendency is considered as one of the reasons why the Japanese aesthetics is interested among the scholars of environmentalism as an important role in environmental conservation and sustainable development of the nature.

Conclusion

In the last part of the twentieth century, environmental aesthetics emerged as a significant area of philosophical research and some basic points of view concerning the nature of the aesthetic appreciation of natural environments developed distinctively.

Generally, these points of view can be classified as belonging in two positions, alternatively labeled cognitive or conceptual and noncognitive or nonconceptual. The distinction marks a crucial division between those positions that take knowledge and information to be essential to aesthetic appreciation of environments and those that take some other feature, such as engagement, emotion arousal, or imagination, to be paramount.

The former is mainly concerned with the thought that knowledge and information about the nature of the object of appreciation is central to its aesthetic appreciation. The latter claims the aesthetics of engagement, draws on phenomenology as well as on analytic aesthetics. On the one hand, cognitive or conceptual position maintains that just as serious, appropriate aesthetic appreciation of art requires knowledge of art history and art criticism, such aesthetic appreciation of nature requires knowledge of natural history—the knowledge provided by the natural sciences and especially sciences such as geology, biology, and ecology. On the other hand, noncognitive or nonconceptual position stresses the contextual

dimensions of nature and our multisensory experiences of it. Viewing the environment as a seamless unity of places, organisms, and perceptions, it challenges the importance of traditional dichotomies, such as that between subject and object. It beckons appreciators to immerse themselves in the natural environment and to reduce to as small a degree as possible the distance between themselves and the natural world.

Nevertheless, both positions accept the role of 'emotional respond' to the aesthetic object whether 'natural' or 'artificial'. The crucial point in both positions is evoking or persuading the spectator's emotional respond and its modification to be awareness of human responsibilities toward environments such as natural environment in its wild nature and artificial natural landscape in its creative arts.

In the previous chapters, some prominent cultural figures of Japanese culture are described and discussed such as '*Nihon Teien*', '*Cha no Yu*', '*Haiku*', and '*Bonsai*'. Some significant aesthetic concepts are coaxed from these traditional arts such as '*Wabi-Sabi*' and '*Mono no Aware*' are most prominent. However, it can be noticeably found the conceptual adoption and adaptation of Buddhist philosophical concept, 'impermanence' or '*mujo*' and macrocosm and microcosm, in the process of conceptual development of '*Wabi-Sabi*' and some other aesthetic concepts.

In fact, these aesthetic concepts also reflect the uniqueness of Japanese way of thinking namely,

‘syncretism’. This crucial characteristic of Japanese way of thinking seemed to lead them to make syncretism between the religious beliefs of indigenous Shintō and exotic philosophical or religious concepts of Daoism and Buddhism. The aesthetic concepts in Japanese culture are ordinarily interrelated with their ‘nature appreciation spirit’ as their cultural gene. For that reason, the Japanese people easily to adopt the ‘natural objects’ or ‘natural phenomenon’ into their everyday life, but not only as it is, with the deep philosophical contemplation of the law of nature. For that reason, we can make proper judgement of the role of Japanese aesthetic concepts in environmental aesthetics from these two positions such as cognitive and noncognitive approaches.

In addition, the Japanese aesthetic concepts closely related with the sense of ‘eco-friendly‘, and it can lead the people to be aware and practice of ‘eco-friendly‘ life style. In other words, the tendency of appreciating or experiencing aesthetic taste in everyday life is closely connected with ‘a culture of recycling’ which is most prominent in Japan rather than other countries. Hence, it can lead the people to practice some important moral principles of nowadays’ human being towards ‘natural environment’. For example, the ethical concept of ‘frugality’ in environmental ethics necessarily relates to the keeping old things and reuses them or doing ‘recycle’ called ‘a culture of recycling’ against ‘consumerism’. It also encourages the tendency of ‘co-existence’ between

nature and culture or human being by the sense of ‘eco-aesthetics’.

Illustrations

Illustration (1)
Stones used to delineate sacred grounds (Ise Shrine)

Illustration (2)
Kamigamo Shrine Garden, Kyoto
(The cone symbolizes the mountain peaks on which the Japanese gods descended)

Illustration (3) Pure Land Garden (Motsu-ji)
（毛越寺）Hiraizumi

Illustration (4) The *karesansui* (dry landscape-zen garden at Ryōan-ji)
（龍安寺）Kyoto

Illustration (5) The *karesansui* (dry landscape-zen garden at Zuisen-ji) (瑞泉寺))Kamakura

Illustration (6) A mountain, waterfall, and river represented by gravel at Daisen-in (大仙院), Kyoto

Illustration (7) The West Garden (Ryu no Niwa), Ryogin-an, Tofuku-ji (**龍吟庵、東福寺**), Kyoto

Illustration (8) Tea Garden(*Cha-niwa*) & Tea House & Stepping Stones(*Tobi-ishi*)) Kōtō-in (**高桐院**), Kyoto

Illustration (9) *tsukubai*, the water basin provided for ritual washing of the hands and mouth
(龍安寺), Kyoto

Illustration (10) Katsura Imperial Villa (Katsura Rikyū)
(桂離宮), Kyoto

Illustration (11) Ritsurin Koen
（栗林公園）, Takamatsu

Illustration (12) Kenroku-en
(兼六園), Kanazawa

Illustration (13) Korakuen
(後楽園), Okayama

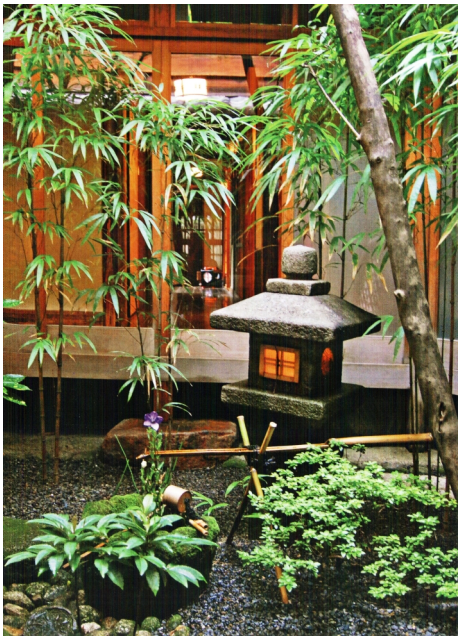


Illustration (14) Tsubo-niwa
(enclosed garden is visible from most of the rooms)

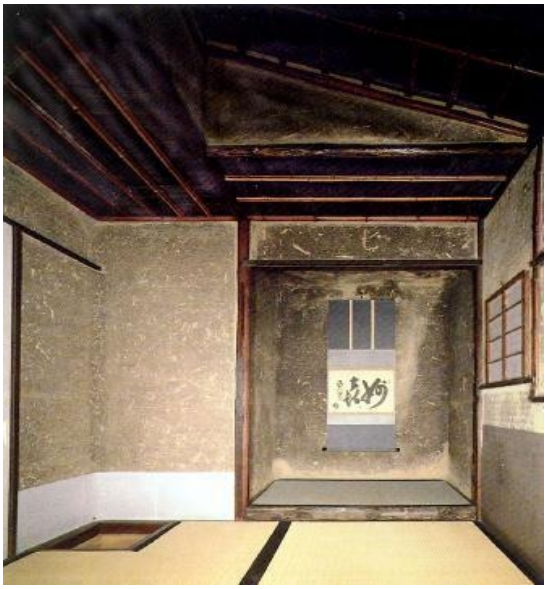
Kinmata Ryokan, Kyoto

Illustration (15) Tsubo-niwa
Ohashi House, Kurashiki

Illustration (16) Kiyosumi Teien
(**清澄庭園**), Tokyo

Illustration (17) Banryutei Rock Garden (Kongōbu-ji) (金剛峯寺), Wakayama

Illustration (18) Modern Gardens (足立美術館, Adachi Bijutsukan), Matsue



Illustration(19) *Tai-an* (待庵), *chashitsu* designed by Sen no Rikyū, representing his concept of *wabi-cha*
Myōkian temple in Ōyamazaki, Kyoto

Illustration(20) *Tai-an* (待庵), *chaniwa*
Myōkian temple in Ōyamazaki, Kyoto

Illustration(21) Tea house & *Nijiriguchi* (Ihoan Hut)
(遺芳庵, 高台寺)

Illustration(22) *Haiken* (viewing - of objects)
After a proper tea ceremony guests can ask the host to show some of the utensils used during the preparation process.

Illustration(23a) *Chabana* (left) in bamboo flower vase (*hanaire*)
Illustration(23b) *Hanaire* (right) with side opening by Sen no Rikyu (1522-1592), 竹一重切花入,千利休. Tokyo National Museum

Illustration(24) *Tobi-ishi*
The path of stepping stones leading into the house
Juko-in (聚光院), Daitoku-ji (大徳寺), Kyoto

Illustration(25) *Chawan* (Raku ware Tea bowl)
Sen no Rikyu's Raku tea bowl was the first one ever made especially for the tea ceremony for representing sense of 'wabi-cha'

Illustration(26) *Kama* (pot)
Portable brazier and kama in a teahouse
Isome-shi Garden, Otsu, Shiga Prefecture

Illustration(27) *Penjing* (盆景) in root-over-rock style
(This trident maple has its roots growing over a rock and its foliage and stems trimmed in the shape of a dragon)
National Bonsai and Penjing Museum in Washinton, D.C.

Illustration(28) *Penjing* (盆景)
A specimen in the Landscape Penjing (shanshui penjing) style,
Suzhou Museum, Jiangsu, China

Illustration(29) *Saikei* (栽景)
Saikei featuring Seiju Elm, Display at the North Carolina Arboretum

Illustration(30) *Saikei* (栽景)
Multi-species saikei named *Roan Mountain* contains Shimpaku juniper and Zakura azalea, Display at the North Carolina Arboretum

Illustration(31) *Bonsai* (盆栽) Formal Upright Style Bald Cypress Display at the National Bonsai & Penjing Museum at the United States National Arboretum

Illustration(32) *Bonsai* (盆栽) Informal upright style Juniper
Display at the National Bonsai & Penjing Museum at the United States National Arboretum

Illustration(33) *Bonsai* (盆栽)
Forest style Black Hills Spruce
Display at the 2008 exhibition of the Bonsai Society of Greater Hartford

Illustration(34a) *Hanami* (花見)
Himeji Castle, Hyogo Prefecture

Illustration(34b) *Hanami* (花見)
Maruyama Park, Kyoto

Illustration(35a) *Momijigari* (紅葉狩り)
Tofukuji Temple, Kyoto

Illustration(35b) *Momijigari* (紅葉狩り)
Minoh Park, Osaka

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